NORTHERN JUNKET

VOL. 4
NO. 11 20¢

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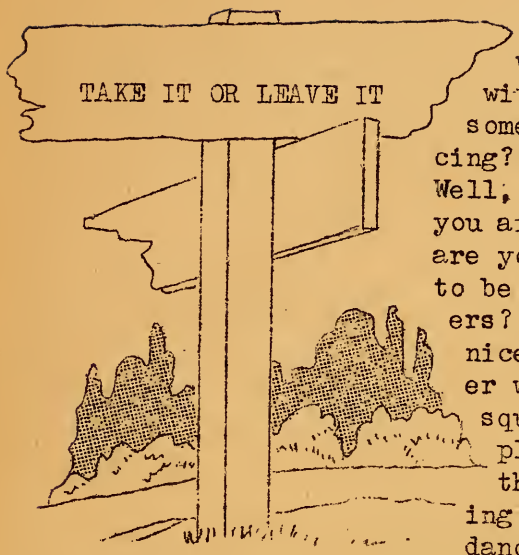


How many of you dancers went out of your way last year to dance with a stranger? Or with someone new to square dancing? Not many I'll warrant. Well, why didn't you? Are you afraid of strangers? Or are you too good a dancer to be bothered with newcomers? They must have been nice people else they never would have gone to a square dance in the first place; somebody sold them on the idea of going and you let square dancing down by not inviting them to join you in a set.

And you callers: how many times did you do anything to get the fringe of strangers onto the floor? How many threesomes did you call at places where there happened to be more ladies then gents? How many times did you call a "Ninepin" square when there were extra people on the sidelines?

Why wouldn't it be a good idea to once a month announce that the first dance after intermission would be called for those who would be dancing with a newcomer? Or at least with someone you haven't danced with in some time. I'm going to try it and find out how good an idea it is.

Well, be seeing you around someplace - keep 'em swingin'I

Sincerely

Ralph

BALANCIN' AT TUNBRIDGE

Fairlee, Vermont
November 20, 1954

Dear Ralph:

If you have your 1955 calender, better note down under late September "Tunbridge World's Fair", annual Vermont event of venerable vintage, and in a class by itself for its rustic touch and flavor; it is likewise a spot where the Ed Larkin Dance Group has demonstrated "Old Fashioned Dances" for the last eighteen or twenty years, annual reminder of the rich heritage that tradition has passed on to present-day Vermonters. Ed passed away this last year in the ripeness of age, but his lifetime interest in prompting and directing country dancing comes to life again every fall during the demonstrations of his group at Tunbridge Fair.

Friday forenoon's program numbers this year list up like a Page Workshop going in high gear; Arkansas Traveler, Pop Goes the Weasel, Money Musk, Hull's Victory, Twin Sisters, Petronella, Road to Californy, and a half a dozen others - solid contra dance diet except "Triangle" Quadrille, possibly wrongly named - but certainly something that rates a special report of its own.

To mention specific instance, I was much impressed with a very smooth four-figure sequence in Arkansas Traveler, done as a triple minor, but a version

different from those I've heard you call. The calls for it come in the middle of the dance, and run:"First two couples, right hands across, half way round. Swing partner once around. Left hands across, back to place. Swing partner once around to place." One figure flowed into another without a break - one continuous movement.

Probably the first thing that you would have noted was the precision of it all; beginning and ending on the right beat, no "jumping" the call. This was especially noticeable in the dancing of Group members whose dancing days went back to the turn of the century - hopeful sign for those of us who got a late-in-life start.

I wish you could have stood with me on the sideline, you could have picked up more data for the plea you sometimes make at Dance Camp: "Make more of your Balance, lot to it." There was plenty of just that at the Fair. It was, in most cases, a full eight count balance, but sometimes there was an easing-up into just a change of weight from one foot to another. Most frequent style was the step-swing, stepping first on the right foot, but the lady stepping first on the left. But there were variations, possibly one to suit better the move into the next figure, or one just to suit the fancy of the individual couple, say, the slip to the side and back, the forward and back, the kick with the foot upping it a good twelve inches, or possibly, here and there, a more easy-going inch or two and, of course, a "special" or two. No two couples balancing alike at any time in the dance.

The very much personalized balancing of one dancer stood out, way out - beautiful demonstration of the Tap Balance: step on the right foot, and swing over the left, tapping twice on the floor with the toe then back on the left the same way, arm movements all the while being timed to a "tee". There was a lot to't I couldn't keep my eyes on anything else. It's tricky stuff, I've tried it on the q.t., no go; it's all balp ance and no taps, or all taps and no balance. I can't

make them jibe. You must have run across this during the early days in the Nelson area, might be an item to let out of the bag and play around with at some workshop, soon's you get time.

As I watched one individual dancer, I kept noticing how he made more and more of the balance. On "Forward and balance, back to place", with him it was almost entirely balance in place; on "Down the outside" Chorus Jig -- it was balance all the way, but only two or three feet, then backing up to place, -- balancin' backwards. However, on "Down the center", it was the usual "Promenade", on the beat, the way you or I would do it in our better moments. Yes, "There's a lot to it this balancing", but it took me two years of Fairs to find it out.

Perhaps more impressive than anything else in the Larkin Dance Group demonstrations was the spirit of fun: eight couples of them, a few probably already faced with the problem of the right baby-sitters but others more likely up against the problem of finding time for requested baby-sitting of grandchildren. But, either way, everybody was in a holiday mood, on good time bent, the long face rare and out of order; gray hair and bald head more than likely topped a knowing look, or an amused smile when somebody pulled a "boner", or cut a caper, or got plain frisky. None of them however, got so absent-minded as did one member at the Labor Day evening demonstration at Fairlee a few years back. Ed Larkin was prompting, I stood nearby the better to see everything going on; all at once one of his most experienced dancers stood out, way out like a sore thumb - his mind must have been on something else than dancing - and Ed pleaded, almost prayerfully, just loud enough for the right one to hear - "Stand in line! Goddamit!! Please!!! " But even so that Friday in Tunbridge there was a mishap, or not: one of the most experienced dancers bust her puckerin' string, and !! down slid the skirt; fortunately there was another skirt right there underneath, puckering-stringed right and tight - the onlookers had got con-

siderable hilarious about it, at first.

Briefly then, that is a sampling of what you'll probably see, if you come up to the 1955 "Worlds Fair". Please note however, that all that is merely a general idea, rather than a firm offering; don't expect, necessarily, a puckering-string "accident"; history doesn't always repeat itself at the Fair, except at night, when you are likely as not to hear one say to another, "I want to show you what I've got in my car" - tradition, in jug-form, contents, some call it "Old Orchard".

Should you, however, be interested in good contra dancing done in the right spirit, country style why, come on up and watch; if Gram gets kittenish, and Gramp turns coltish, there's no telling what you'll see, but I can assure you that everything will be on the beat, scuffing included. Furthermore, I'll set you up to an oyster stew; yes, "there'll be more'n one oyster in the bowl", and what's more, it won't be made of "skim" either.

Be seeing you
Herb Warren

1906 - GEORGE SARGENT - 1954

George Sargent, square dance caller of Ogunquit, Maine, was shot and instantly killed in Somerset County, Maine, November 11. Another case of mistaken identity, although how a man dressed completely in red could be mistaken for a bear is beyond me.

He was one of the most enthusisatic supporters and boosters of square dancing on either a large or a small scale that I have ever known. He never aspired to being a big-name caller, or even to call for large groups, but was content to teach and introduce square dancing to small groups - granges, etc. - in hopes that at least some of those folks he reached would continue, and eventually patronize the larger dances in his general area.

Although he was only 49 years old, he could be classified as an "old time" caller, because he was active before the adoption of p.a. systems, and had a pair of leather lungs which seldom needed any assistance from a public address system.

He was numbered among the guest callers at both festivals sponsored by the Seacoast Region Square Dance Association; called for the first festival sponsored by the Cumberland County Recreation Council in Portland; and led the Grand March with his wife at one of the New Hampshire Folk Festivals. He had called square dances at the Marshall House at York Harbor, Maine, and was instrumental in promoting square dancing at the Emery's Bridge Recreation Center, near South Berwick, Maine. At the time of his death, he was fulfilling a series of engagements of calling for square dancing at the Stardust Inn, Kittery, Maine.

Mal Hayden

Report From The Cape

by DICK ANDERSON

Members of the CCSAFDA met at Community Hall, West Dennis, October 26th. as guests of the Chowder Club with Gus Walsh as the caller. It was voted to hold future Annual meetings during the month of May New officers elected at this meeting include: Joslin E Whitney, Pres.; Haskel E. White, V.P.; Mrs Hazel Newcomb, Sec.; Phyllis Williams, Treas.; Phillip Collyer Program Chairman.; Theodore Kraft, Director.

The November dance of the Association will be in the form of a Pot-luck supper and dance at Carlton Hall, Dennis, at 7 p.m. Saturday, November 27th with Dick Anderson calling. This will be the first dance of the season and the new Committee is trying hard to revive some of the good times and interest once enjoyed by it's members. Give it a boost!

The Dennis - E. Dennis Recreation Commission is sponsoring an adult beginner class at Carlton Hall, meeting every Tuesday night during November and December with Dick Anderson instructing.

470 children are registered in the square dance classes sponsored by the Barnstable Recreation Commission, meeting every Friday night at Barnstable High School. This is the largest class ever sponsored on the Cape, and with the help of forty parents who aid with registration and discipline, the class is most

successful. The children dance in two groups and include children from the 4th grade up to 7th grade in the first group with the remaining grades making up the second group.

Although not yet official, the Youth Fellowship of Dennis is planning a regular Saturday night dance at Sear's Memorial Hall, E. Dennis, every first Saturday at Eastham Town Hall.

Most callers, including myself, hesitate to mention names of persons in their various groups in connection with any publicity. But it would do your heart good to know that square dancing appeals to all walks of life, so for that reason only I think it is interesting to know that a square dance club at Warrenton, Va. meeting once a month includes names of the DuPont family, Walter P. Chrysler, the Dollar family and many other notables, who all make the same blunders, have the same fun, and although they could afford any form of recreation, still think that square dancing is the best thing that ever happened, next to their love of fine horses.

Which reminds me to say that the season in Virginia is off to a good start with four active groups dancing regularly. During my September & October visits two new groups were formed at Warrenton and Bon Air. Both are beginner groups and of course are very enthusiastic and most enjoyable to work with once they get used to my "Boston" accent.

For those of you who are not on my Christmas greeting list, may I take this opportunity to wish you the best possible Christmas cheer? Keep dancing - keep happy - and have fun.

We Build

by LLOYD FRAZEE

Editor of ROUND THE SQUARE

Being the FIRST OF A SERIES of articles written by editors of Square & Folk Dance magazines.

"We Build" is the motto of the Kiwanis Club, one of our International Service Clubs. We wonder if this might not be a good motto for everyone in the square dance activity - caller and dancer alike.

Every so often we hear someone say that square dancing is dying out. Anyone close to the field knows that this isn't true, although some folks do find it necessary to stop dancing. But for every one who stops there seems to be at least one or more to take his place.

Certainly the leadership, whether it be dancer or caller, has much to do with keeping people square dancing. The dancers too, can do a great deal to keep those with whom they dance still coming and enjoying themselves.

Bob Osgood in his "As I See It" in the August issue of Sets in Order, has some things to say about the pet peeves of both men and women dancers and lists them thus:

PET PEEVES OF WOMEN: 1. The Helper: The man who puts his hand at your back and shoves you around in an arm swing and allemande left, etc.

2. The Churner: The man who wants to spin you on a Right and Left Grand and grinds you around in a twirl preceeding a Promenade.

3. The Digger: The man who digs his fingers deep in the small of your back as he swings you strenuously.

PET PEEVES OF MEN:

Women who spin -

1. Out of a left allemande.
2. In a right and left grand.
3. In a ladies chain (Two extra counts wasted here.
4. In a back lash at home - You get home from a Promenade, turn the girl under your arm and settle down for the next call, but she does a reverse twirl, gathering up speed as she goes around and slams into your arms, hoping you'll swing her at least once around.

Ed Gilmore in his travels around the country to call and lecture at schools, festivals and conventions has always pointed out that square dancing would survive as long as, "It is comfortable dancing in the proper spirit."

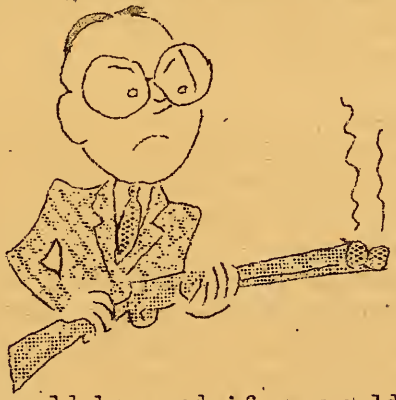
Carl Geels, as editor of the "Hoosier Square Dancer" has this to say in an editorial in the August issue: "Why should anyone be led to believe that the activity is dying out? We have only leadership to blame. As long as leader-interest is high - area interest in the activity will be high in accordance with the ability of the leader. It behooves each of us therefore - be we dancer or caller - to develop a leadership ability.

"We can hitch the finest team of horses to plow in the best field of corn in the country but without a driver the job never would be done - with a poor driver, many of the stalks of potentially good corn would be uprooted. So it is with Square Dancing! We can ar-

range to have a fine group of people set up in squares in the best of halls, but without leadership there would be no dance - with poor leadership many of the group, though they be potentially good square dancers will be lost forever to the activity."

Let us see then, why people quit square dancing, and what we can do about it. We have often heard folks say, "We don't like the group - we don't like the call er - we don't like the committee." These are only a few of the hundreds of reasons given and are probably more excuses then reasons.

It is true that there are certain groups where the people may not be as congenial as they could be but that is no reason to quit square dancing - try dancing in another group. The same holds true if you don't like the caller. Don't shoot him. Go elsewhere.



Perhaps it would be good if we would look at our-selves to see if we were responsible for some of the things that make people quit. Are we one of the dan-cers who dance for our onw enjoyment without regard for the feelings of those with whom we dance? Do we like to show off by making those three twirls when one would be good enough, so that others will look at us and say, "Boy, is he good!" Are we one of those who will step out of a set when someone we don't especial-ly like comes in, thereby making them feel that they are not wanted? Are we one of those who will put other folks in their places just to show them that we are

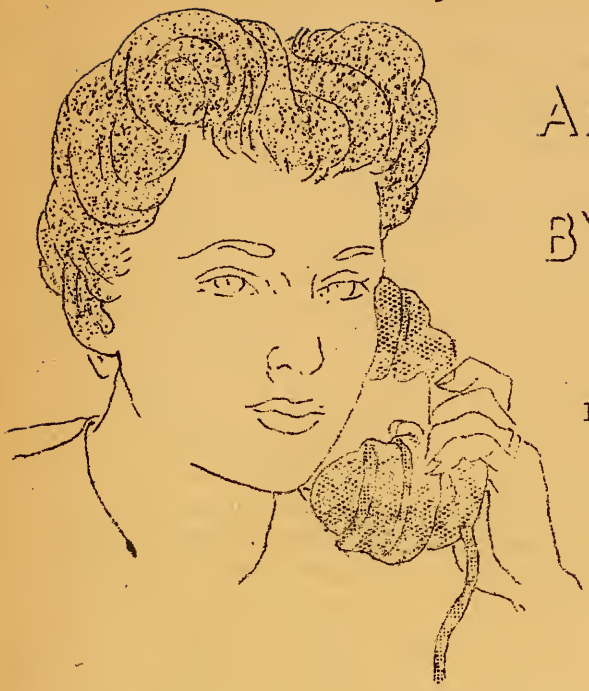
boss of the situation and want to let them know that we "know it all."

Do we cooperate with the others in our square and our group or club to the point where we are doing "Com fortable" dancing, or do we just like to dance for our own fun regardless of the other fellow? Are we one of those who, when a big dance or festival is scheduled, won't attend because the "right gang" doesn't attend or because we don't like the callers on the program - when our own club is getting the benefit?

Do we try to get others to share our fun by inviting them to our clubs or classes and by telling them what good clean wholesome recreation we have found? A dancer has as much responsibility in keeping and building the activity as does the caller. The call er can conduct the program so that everyone has fun but he can't iron out the petty differences that spring up within groups.

As a caller, are we one of those who just wants to show the dancers how much we know without regard to their dancing ability or do we call so that everyone can have fun? Are we a good teacher and tolerant and patient with those we work with, or are we guilty of insulting people and of "flying off the handle" when things don't go to suit us. Rickey Holden, in listing the attributes of a good caller made the statement, "Smile if it kills you." And that is one of the greatest assets of the good caller. A caller's ability to judge the crowd as to their knowledge of the dance, the speed to call for comfortable dancing, and his ability to judge how simple or complex the dances should be - are all very important.

If we are thoroughly sold on square dancing as a wholesome form of recreation and one that we would like to see survive, let us all see what we may be doing to drive people away. In short, let's "Build" and not try to tear down the thing that we love so well.



ALBANY BYLINE

by

DORA DeMICHELE

News from the Capital Folk Dancers informs us that Larry Clark is running square dances once a month at the Veteran's Hospital in Albany for the psychoneurotic patients. Both the Clarks and the doctors find dance therapy, which seems to be increasingly popular, an extremely interesting experience. Maxine and Larry Clark are also running folk and square dance classes every Friday night at Ghent, New York.

Dot Passarelli, formerly of Schenectady and Albany dance circles, writes from California that she has been doing a lot of dancing - and having to make a lot of adjustments to the different style of dancing.

The International Folk Dancers inaugurated a new custom - a monthly nationality party on the first Tuesday of the month. Scotland was the country first featured. Girls wore their white dresses and several of the men sported kilts. The hi-light of the evening was the Highland Fling done by Bob Reed. Peg Rubin led the group in Scottish country dances.

Violet & Reuben Merchant of Nassau have started the season with some important dance leaders as guests. Mary Ann & Michael Herman were featured at the last meeting of the International Supper Club. Rickey Holden and Ed Gilmore were guest callers at the Texas party Most memorable dance at the Merchant's - a Kentucky party where so many people showed up that dancing was done in shifts with the overflow taking to the garden. Rube suffered the most since he had to call continuously with no breaks.

A number of people from Schenectady and Albany spent the Thanksgiving weekend dancing. The largest group were the kolomaniacs who attended the Kolo Jamboree in New York. Included in the group were Robert Reed, Agatha Schuurman, Lewis and Dave Babcock, Peg and Nat Rubin, Harry and Connie Dixon, Sam Vinick and Dan Bloom. Square dance enthusiasts who attended the American Squares sponsored weekend at West Point were Carl and Joyce Jaffa, Gayle and Lila Adams, George and Marzie Schacher and Glenn and Connie Young.

Among the charter members of the General Electric Company's square dance club are Harold and Harriet Endicott. The Endicotts just recently came to Schenectady from Pittsfield where they danced with the Quadrille Club.

Rickey Holden called an evening of squares for Duke Miller's group in Gloversville High School on December 13th.

There will be a square dance on the second Saturday of the month at the Albany Jewish Community Center. The dances are being sponsored by Peg Rubin's International Folk Dancers. Lewis Babcock will do the calling for the dances.

Programs With A Christmas Flavor

by

MARY & FRED COLLETTE

Some of us may be wishing now that we knew several dances to use in our programs which would be appropriate for the Christmas season. The happy fact is that we do! It is not necessary to learn and teach a lot of elaborate dances that can be used for one season only. We take several of the versatile dances that we enjoy all year and attach them to good Christmas music. Each year it is possible to find excellent music with rich orchestration. The records listed below are some that we have accumalated over a period of years and we have checked and found that some are again available in local shops this year. Also, some new ones could be substituted for others listed. It is of course, not necessary to have this many records. Many different dances can be done to the same record, but on different programs please, - it is not recommended that the same record be played too many times on any one program. We are indicating by numbers the records that can be used pleasantly with certain dances.

1. MGM 11098 - The Santa Claus Parade

2. Vic. 45-5289 - Parade of the Wooden Soldiers
3. Lon. 302, Decca 28408 - Jingle Bells
4. Vic. 25-1176 - The Merry Christmas Polka
5. Lon. 302, Cap. 57-20033 - Mistletoe Kiss Polka
6. Dec. 28470, Col.38981 - Rudolph, the Red Nosed Reindeer
7. Dec. 28410 - Frosty the Snow Man
8. Col. 38981 - Here Comes Santa Claus
9. Dec. 28408 - Santa Claus is Coming To Town
10. Vic. 20-357 - The Jolly Old Man in the Bright Red Suit
11. Dec. 23722 - Winter Wonderland
12. Vic. 25-1176 - The Little Toy Village
13. Dec. 28409 - Merry Christmas Waltz
14. Dec. 27783 - We Wish You a Merry Christmas

Nos. 1 and 2 for.....Grand March and Military Two Step. No. 3 for....Herr Schmidt several ways: couple dance, 2 couple, Circle Mixer, and Single Circle. Also for Green Mountain Volunteers (contra) Sackets Harbor, (contra) We Won't Go Home Till Morning (contra).

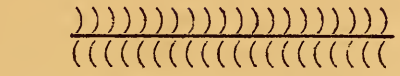
Nos. 2,2 and 3 for...Circassian Circle, Do Si Do Mixer, Ford's Good Mixer. Nos. 1 through 11 for:

Canadian Barn Dance
Oklahoma Mixer
Four-Four Mixer
Patty-cake Polka
Paul Jones
Polka Ballonet Mixer
Swiss Schottische
Heel & Toe Polka
Polkolette
Chester Schottische
Danish Schottische
Four Horse Schottische
Ostend
Canadian Four-Step
Eva Three Step
Peachtree Prance

Nos. 12, 13 and 14 for...Family Waltz
Waltz Contra / Spanish Circle
Norwegian Waltz
Imperial Waltz
Doris Waltz

These are some of the dances described in our "Advancing in Dancing"., which you probably already have --

some simple enough for beginners, others intermediate, all enjoyable to the most experienced dancers when applied to good music.



square - JINGLE BELLS - square

Some years ago we choreographed this Jingle Bells square to RONDO - 140 and some of us like to dance it just this way each year. If you do not have, or cannot find this recording, no doubt you can adapt this routine to one that you have.

Intro: Honor your partner, honor corner
With your partner swing
You swing your own around and around
Then promenade and si-ing
Jingle bells, jingle bells
Jingle all the way
Oh what fun it is to ride
In a one horse open sleigh!

1. HEAD two couples up and back
Side two couples swing
Head two couples dos-a-dos
And back into the ring
SIDE two couples up and back
Head two couples swing
Side two couples dos-a-dos
And back into the ring

Chorus: Circle left, circle left
On around the ring
Keep on going round and round
Then promenade and si-ing
Jingle bells, jingle bells
Jingle all the way
Oh what fun it is to ride
In a one horse open sleigh!

Break;- 16 counts: Grand Square (single, without calls heads advance, sides retire, etc.)

2. HEAD two couples right hand star
Side two couples swing
Head two couples left hand star
And back into the ring
SIDE two couples right hand star
Head two couples swing
Side two couples left hand star
And back into the ring

Chorus

Break - 8 counts: Chassez out, then back (all still facing center, ptrs separate as M chassez 4 to L, then back to place - W cpt.)

3. FOUR lil sisters step inside
Single file around
When you meet your partner, stop
And turn the one you found
FOUR big brothers step outside
Single file around
When you meet your partner, stop
And turn the one you found

Chorus

Break - 8 counts: Chassez out, then back, honor partner. Alternate: HEAD two couples split to side (Partners separate - M to L - W to R, 4 in line)
Up and back with grace (up 1, arch)
Up again and partners turn (back 1, arch)
You turn them back to place (2 hand)
SIDE two couples split to head
Up and back with grace
Up again and partners turn
You turn them back to place

Chorus - All hands joined, in to the center and back -

Honor partners.

Rhode Island Roll Call

by JACK KENYON

Narragansett Caller's Association held their meeting on Sunday, December 5th at Oaklawn Grange Hall. Ralph Page was our guest caller, and he presented an enjoyable and varied program. Squares and contras were danced to his inimitable style of calling. Ralph also conducted a question and answer period, which was very informative.

Election of officers was held, with the following being chosen to conduct the affairs of the Association for 1955 - President, Al Warner; Vice President, Jack Kenyon; Treasurer, Lloyd Pratt; Secretary, Ken Cogswell.

Plans for the Spring Swing, to be held at Rhodes Ballroom on April 14, 1955, are shaping up very nicely. Hold that date open folks, for one of the best dances in Rhode Island.

Bob Burgess reports that the Providence YMCA dances are being very well attended, and a high degree of enthusiasm is being shown by the dancers.

The Folk Dance sessions at the Providence YWCA have caught on fairly well, but Ralph Smith says "Many folk dancers in the area are missing a bet by not attending these evenings of Folk Dancing." Pass the word around and get your folk dancing friends to join in the fun. FOLK DANCING ONLY at these sessions.

Narragansett "Circle Eighters" going great guns.

Contact Stuart Hale, 1 Grace Avenue, Conimicut, R.I. for information. Or see Larry Cooke or any member.

The "Beefeaters Club" will hold it Annual Open Dinner and Square Dance on the night of Wednesday, Feb ruary 9, at 6:30 p.m. SHARP. Any one who has attended this party before knows what to expect. RESERVATIONS ONLY. Reservations may be made by sending name and $2 per person to Jack Kenyon, 36 Etta St. Hoxsie, R.I. or with any member of the Beefeaters. This notice is very much in advance, but get those reservations in. This party is limited to the first 125 people who reserve.

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My repetoire ain't very great
About a dozen dances,
And when I wander off the beat
I catch some dirty glances.

I pick a classy looking set
On which to do my timing,
Now if they goof, or go astray
I mess up all my rhyming.

Why I can't I be like Master Page
Who gets his floor all settled
With swings and promenades and such,
While little I gets nettled.

He's done his stuff for forty years,
- He started at eleven -
But forty years of practicing
Will make me ninety-seven

Callers, put me on your mailing list
As you travel here and there,
Instead of boring everyone
I'll louse up just ONE square.

Pat Pending

Seacoast Region Festival

by

MAL HAYDEN

The Seacoast Region Square Dance Association celebrated its fifth anniversary of sponsoring square dances in Dover (N.H.) City Hall by presenting its second annual folk festival and dance October 23rd.

Well over 300 dancers from New Hampshire, Maine and Massachusetts attended, thereby breaking a long-standing record set by Ralph Page at his first appearance under Seacoast sponsorship in January 1950.

Five exhibition groups and one solo dance featured the evening's attractions, with the remainder of the 4½ hour program devoted to audience participation. Callers included: Al Ruggero, North Wakefield, N.H.; Everett Johnson, Portland, Maine; Harold Mattson, Northboro, Mass.; Phil Johnson, Durham, N.H.; Howard Schultz Durham, N.H.; George Sargent, Ogunquit, Maine; and Mal Hayden, Rochester, N.H. host caller for the association. Ed Taylor of Kittery, Maine led folk dancing during both the program and intermission.

The exhibition numbers included Gustaf's Skoal, by the South Berwick, Maine, Little Swedes (third graders in authentic costumes); The Hurricane, a Western

square, by the Down East Westerners of Kittery, Maine; Puttjenter and Ace of Diamonds, by the Durham Reelers of Durham, N.H.; Slovenian Waltz and Rhinelander for Three, by the Cumberland County Recreation Council of Portland, Maine; Figure Eight Quadrille and a medley of two contras: Le Petre's Hornpipe and Hard Times, by the Worcester, Mass. Quadrille Club, with Harold Mattson calling. An unusual attraction was a group of two Japanese solo dances by Beth Haslerud of Durham. Miss Haslerud has spent considerable time in Japan and is one of the very few Americans who have ever been presented in a Japanese dance recital in Japan.

During intermission the International Snack Bar did a thriving business, under the chairmanship of Yonka Story, Cathie Percival and Rita Hayden. Decorations co-chairmen were Del & Pauline Main and Phil and Barbara Johnson. The program committee was composed of members of the executive board, with Pat Percival, president, acting as general chairman.

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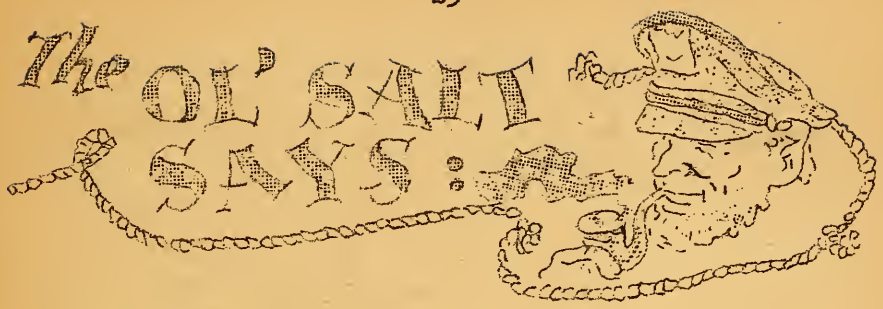
Community provisions for recreation are failing to keep pace with the demands of a leisure-minded America according to Joseph Prendergast, executive director of the National Recreation Association.

In a report on the association's activities in 1954, Mr Prendergast said recently that his organization had more requests for services last year than ever before in its forty-eight years of operation. Public concern about strengthening juvenile "decency", good mental health, family relations and intergroup relations have all contributed to increased interest in establishing or expanding community recreation programs, he said.

The association, a service organization supported by voluntary contributions, has its headquarters at 315 Fourth Avenue, New York City.



Being a column of "Contrary Opinion" by one Shannon Keyes, address unknown.

Can you learn to swim or ride a bicycle by mail? Hell no. Can you create a square dance caller in 10 easy lessons? Again, hell no. Observation and experience must come in. You may be able to teach 'em to memorize the call sheets that are furnished with the Penny Dreadfulls (an expression borrowed from a past age), and sound off on the right measure, but their post graduate course is completely overlooked.

Maine-New Hampshire-Vermont hold post-graduate courses and the tuition is merely the price of admission to one of our Saturday Night local dances in a local Town Hall by a local caller leading his own people through an evening of quadrilles and fun. He has no set program because he needs none; he merely reaches down into his grab-bag of patterns his dancers want, and then calls them in perfect tempo.

Those attending such post-graduate courses soon find that square dancing does not have to be complicated nor done at a dog-trot to be fun. As a matter of fact they will find two things - first, it is more fun to do them as dances and not as four minute miles; second they will see where some of the figures of the present day, scrambled badly or worse than before the return trip, were originally pilfered from.

***

Dropt in on Willy Woodward tother night up in Hill N.H.. Believe you me there is only one WILDY, and his enthusiasm is contagious. We enjoyed his revival of SPEED THE PLOW immensely.

****

We thought we'd seen everything but here's the pay-off Can you imagine seeing a well-know caller so tired, that he places his stern in a rocking chair, his feet on a piano stool, cuddles the mike in the crook of his arm and snores out NELLIE GRAY to close a dance? Well, we seen, and not too long ago.

*****

The Country Dance Society has moved over to the Union Boat House so that Louise Chapin will have the river handier for her Drop-In Evenings.

***

The Down East Western Square Dance Society will meet nest week in the Grange Hall in South Kittery as the North Kittery Grammar School Hall is going to be used by the PTA for a Round Dance. Unfortunately, you can't travel much further East than Kittery without falling in the Atlantic Ocean.

*****

NEWS FROM OUR SISTER STATES:- Maine...As Maine goes so goes the nation, and we note that one emporium of terp sichore now provides a speaker for each set. We danced once with a caller in every set and went well till one stinker called a "Swing or cheat" near us. Then pandorium riigned supreme. We only hope the P.A. doesn't leak in intermittently a little Mid-Western Hayride. Regards to C.McDonald, the Bennetts (Peg & Bill, no relation to the N.H. Bennetts, Irene & Bob), the Clark family, Mr Davison, Ev Johnson and all the others.

Little Rhody:-.....Square dancing under the brilliant leadership available seems to be exhuding a steadying influence and displacing other pleasant pastimes in this state. Only just last week right after twilight we cut through Roger Williams Park and saw six squirrels turning their contra corners. Possibly the security of the out-door movies has attracted the old timers but you must admit it is a step in the right direction, and a desirable change.

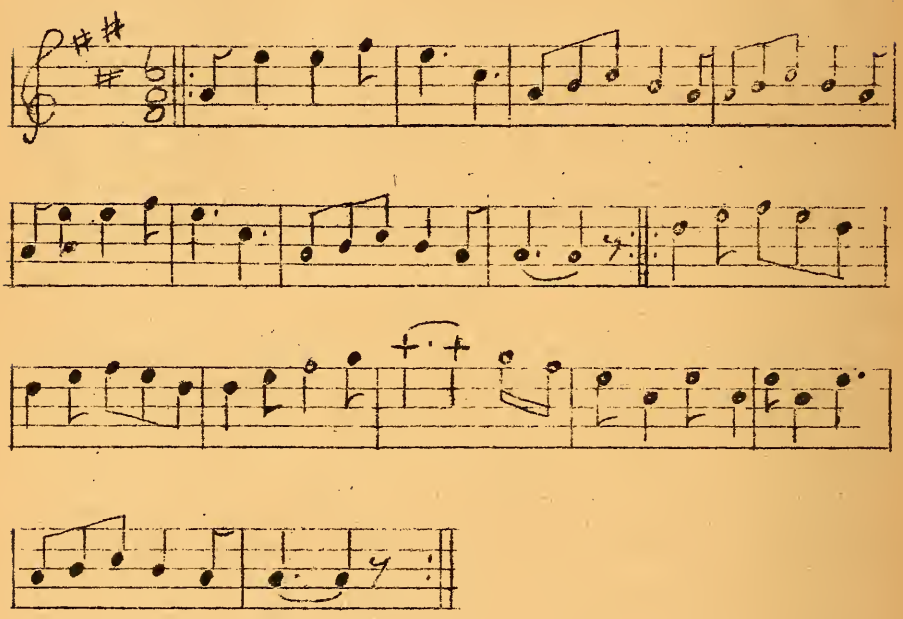
Vermont:-....A near riot was averted in Richmond, Virginia when Herb Warren and his Green Mountain Volunteers appeared on a guest engagement, clad in blue shirts. A cool head provided cocked hats and flintlock muskets which calmed a violent storm in the making. As the trend swings back to normal - the way Vermonters always did it - our callers are being invited out of the state to bring tradition back to the wanderers who have seen the light.

NEWS & VIEWS OF OUR OWN NEW HAMPSHIRE.....Yes, we are the Square Dance center of the world and we know it even if we don't brag about it, but why in hell don't some of our callers tell the world they are alive? There is always room for another square or two in every Town or Grange Hall on Saturday Night, but so help me - two weeks ago I counted seven dances within twenty miles of my home and not a damned one of them had had any publicity, free or otherwise. Don't you realize that the New England Caller has a list of dances for every night of the week and lots of your trade is being sucked south week after week? Get on the Ball! If you don't want to spend the few bucks to be listed in the N.E.C., at least send your schedule to the New Hampshire Folk Federation. This will do two things - it will get you some business, and it will increase demand for the Federation Monthly which is sent to all members, thus increasing membership in the Federation - a very desirable thing from any point of view. And don't stick up your nose and make believe you're in it for the art and not the dough, either.

FOLK &

CONTRA DANCE

Geud Man Of Ballangigh



THE DANCE

Any number of couples in two lines, partners facing each other. It is better though not to have more than 6 to 8 couples in each set.

Start at the head and have all couples number off 1 - 2 1 - 2, etc. An other way is to have the lines make circles of two couples each and designate the couples nearest the music as "ones" and the other as "twos".

All number 1 couples join hands and go down the center 1 place and walk around couple two, return to place - lady round the lady, gent around the gent.

The two men join hands and walk forward and between the two ladies, drop hands and return to place.

Couple two join hands and walk up the set, separate around couple one, and return to place.

The 2 ladies join hands and walk forward between the 2 men, walk around them and return to place.

All # 1 men "Set" to their R & L in front of second lady - who does not "set" - then turn once around by themselves to their own R, return to place.

All # 1 ladies do the same to # 2 gents.

Four hands halfway round, break circle when halfway around. Then all "set" to own R & L.

All pass through to original side of the set and turn in place to face the center of the set.

Continue as long as desired.

Wondering about a birthday present for that New England square dancer, far away from home? Send him NORTHERN JUNKET. Only $2.00 for 12 issues. He'll thank you, and so will we.

Money order, cash or check to Ralph Page
182 Pearl St.
Keene, N.H.

SQUARE DANCE

FOLLOW THE LEADER

As called by TED SANNELLA

Suggested music - any good breakdown you like

The head two couples go forward and back
Forward again and half right and left
Do si do your corner there
Then do the same with your lady fair
All join hands and circle to the left
First gent turn outside and reverse back in single file
Follow the leader a good long mile (Active gent breaks the circle and turns to his left - others follow after in single file)
Now join your hands and circle to the right
Swing the lady on your right (new partner)
Promenade the same once around the square.

Repeat for heads; then twice for the sides, with gents 2, 3, and 4 breaking the ring to reverse back.

WANTED

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, RE BECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS.

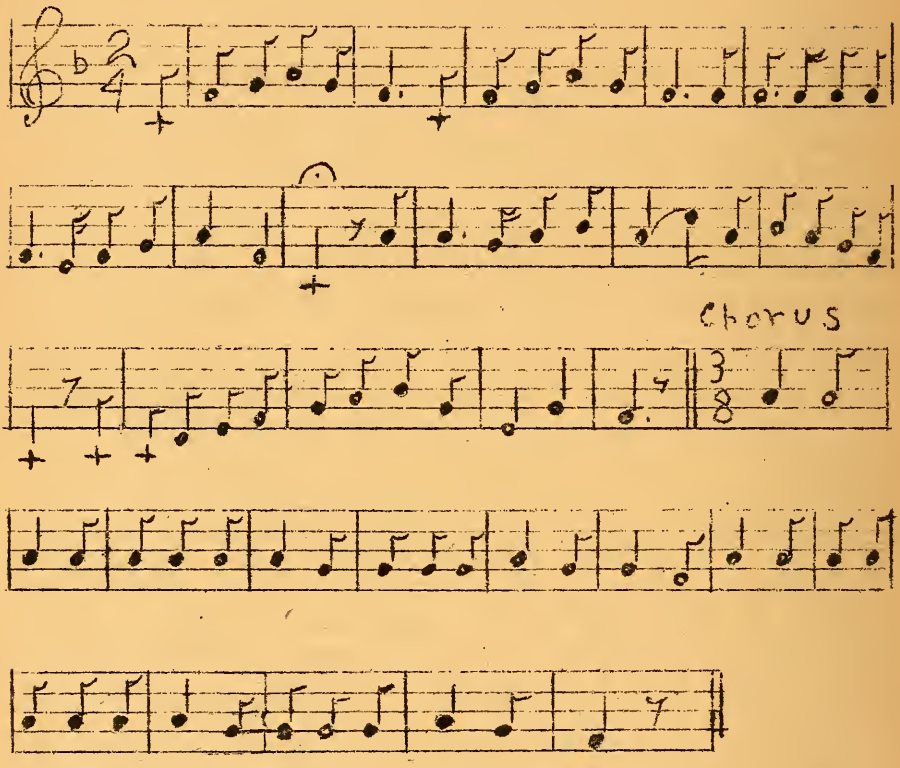
Ralph Page, 182 Pearl St. Keene, N.H.

TED SANNELLA, 16 Pleasant St. Revere, Mass, has a full line of FOLK DANCER LABEL recordings. The BEST in folk and square dance records. No mail orders.

FOLK SONG

Youpe! Youpe! sur la riviere!

French-Canadian



Dimanche après les vêpres, m'en allant promener
C'est moé-z-et pis Francis tous deux de compagnée
Chez le bonhomme Gauthier, j'avons été veiller
J'm'en va vous raconter c'qui nous est arrivé.

Chorus: Youpe! Youpe! sur la rivière
Vous ne m'entendez guère
Youpe! Youpe! sur la rivière
Vous ne m'entendez pas.

J'ai z'allumé ma pipe, comme c'était la façon,
En disant queuqu's parol's aux gens de la maison.
J'ai dit z-à Délima "Me permettriez-vous
De m'éloigner des autr's et de m'approcher d'vous?"

Chorus:-

Z-ah! oui vraiment, dit-elle, c'est avec grand plasir
Mais situ viens icitt' c'est ben rien qu'pour en rire.
T'as ta p'tit' Marie-Louise, que t'aimeras toujours.
Tu m'es trop infidèle pour v'nir me fair' l'amour.

Chorus:-

V'la-t-y pas que l'bonhomme, qu'était à s'déchausser.
Y dit z-à Délima:" Va-t-en donc te coucher!
Vous autr's les gens d'la ville, des côtes pis des faubourgs.
Retirez-vous d'icitt' pasqu'y f'ra betôt jour!"

Chorus:-

J'me l'sus pas laissé dire pour une seconde fois
J'ai dit z-au p'tit Francis:"T'en viens-tu quand et moi
Adieu! ma Délima, J'enfile mon chemin!"
Pis j'sus parti nu-tête, mon chapeau-z-à la main.

Chorus:-

"SQUARE YOUR SETS"

A magazine for the Square and Folk dancer. $1.50 per yeqr
Ray Olson, Editor.
3302 15th St "A"
Moline, Illinois.

WAYFARIN' CALLER

November 12 - 13
Pittsburgh, Penn.

This was our third visit here and there has been a big improvement in the calibre of contra dancing to what it was at the time of our first trip out here six years ago. There's also been a big improvement in the atmosphere. If Pittsburgh can lick the smog, then other cities can do it - if they want to badly enough. Much of the down town area is being torn down and rebuilt with clean modern buildings that are an inspiration to anyone who sees them. Within ten years, this will be the most beautiful city in the United States.

Classes were held Friday afternoon and evening, Saturday morning and afternoon at the YWCA on Chatham St. All but the morning class were well attended - who wants to dance at 9:30 a.m. anyway? The group was so versatile that by the time Saturday afternoon arrived we were doing such contras as Money Musk, Sackets Harbor, Beaux of Albany, etc. A far cry from the early days out here when the most complicated contra danced was Lady Walpole's Reel. Make no mistake, we did plenty of easy contras this time too, but most of the clas

ses involved the intermediate ones.

The open dance in Carnegie Field House drew at least 300 dancers, many of whom had never seen a contra before in their lives. We put on a typical New England square dance and the crowd seemed to like it. Whoever it was who set up the speakers around the field house certainly knew his business for the sound was excellent, which is something not often said about such places.

November 25 - 28
Texas Folk Dance Camp

Eeeyowww!!! Never have we seen a camp display the spirit that was shown here. Sixty-five campers, all of whom were cooperative, ready and willing to learn, likewise ready and willing to put on an evening party to be long remembered, the finest kind of enthusiasm. Combine with a fine kitchen staff, an equally fine dance staff; add three days of perfect weather, and you have all the necessary ingredients for an outstanding folk dance camp, and this was certainly one.

If you like to folk dance then this Texas Folk Dance Camp is for you and we're telling you to get your reservation in right now for next fall. The camp is limited as to available space and seventy-five is the absolute tops that can be accommadated, and this includes the staff. Classes began at 9 a.m. and the after-hours dancing stopped no earlier than 3 a.m. with occasional time out for kolo rest periods. Honest. Never did so many people have so much fun on so little sleep! A commodity always in short supply at any folk dance camp and shorter yet here.

Teaching staff included Alura Flores, Jane Farwell, Bob Allison, Lloyd Collier and Ralph Page.

Maine Campers will be glad to know that Eleanor Boyer, Henry Lash, Leon McGuffin, Bert Nagle, Manuel Falcone, Nelda Lindsay and Laura Baby were all there and in good health and able to take nourishment!

((((((((((( ))))))))))

December 11 - 12
N.H. Folk Dance Institute

New Hampshire Folk Federation sponsored its first Institute on these dates when we gathered at Bedford Town Hall for 2 days of folk and contra dance lessons. The weather was perfect; a beautiful hall with fine acoustics; attendance Saturday morning and afternoon good and at the evening party, excellent; for the Sunday classes only fair. We hate 'sophomoric enthusiasm' so in all fairness must report that seventy-five percent of those attending were non-Federation members.

Michael & Mary Ann Herman of New York taught folk dances and Ralph Page taught the contras and squares. None of the three taught a single unuseable dance and this must certainly set a record of some sort. Many of the folks attending were dancing their first tradition al folk dance and since many of them were school teach ers, we look for more interest in folk dancing in the schools of New Hampshire.

Music for the evening party was furnished by John Trombley, Albert Quigley and Russ Allen, and they were in fine form on the squares and contras. Records were used for the folk dance periods.

For the first time out this was a worthy effort on the part of the New Hampshire Folk Federation and we are pleased to learn that other institutes are plan ned for the future. Membership in the Federation is on ly $1.00 per year, not limited to residents of N.H.

by

HERB WARREN

"JEST COMMON SENSE"

A Governor of one of the more urbane New England states had gone to Washington, courtesy call on the President much in mind, already arranged. It was during the boom years, before the Big Bust: everybody - and the stock market, were all agog, one famous exception to the contrary notwithstanding.

In due course the Governor found himself among the White House callers of the day, well up in line. In turn he gave his hearty handshake and cordial greetings, then walked along out of line a bit, to watch and wonder.

The line went through in apple-pie order, and then the Governor turned to the President, congratulating him highly for the effective way he had of expediting the exit of visitors. "Why" he continued, "you do in moments what takes me hours to do; I'm often rushed, but for the life of me, I can't seem to speed up the process".

"Yiew tokk bakk", said Cal.

SHORT CUT

The "regulars" at the Main Street Diner had been mixing mid-morning coffee and good-natured banter for

some time, when in came Fred Carr for late breakfast, in the town he knew intimately as a boy, but only casually since leaving it to make his way in the world.

Now well along in grandfatherly ways, he could scarcely hope to run across former classmate or member of the Academy nine, but he did recognize a couple of familiar faces of those who remember "when", or who had heard oft-told tales of colorful and unexpectable "Jim Oscar", Fred's father, passed on down from father to son to grandson.

The setting couldn't have been better for "Jim Oscar" copy; it had promise at least of a different variant of some familiar story, perhaps even one entirely new to those earcocked "regulars" ranged along the Diner counter.

Common greetings and inquiries soon over, and breakfast quickly ordered. That out of the way, one of the familiar ones casually referred to a well-known "J. O." episode or two that still lingered in the local folklore. The reference gave just the right toe-hold for telling a "new" one - Fred took it.

"That morning Dad and I had a misunderstanding; it was something about a job being left undone after repeated warnings. He came right to the point, decisively: 'Son, take your jackknife, go down cross the road and cut a switch - birch is best, and not too short'".

"So I put on my most troubled look, and eased over to that clump of birch. 'Not too short' I kept thinking to myself. All right! I cut the switch, some three foot long, pencil-thick at the tip, and trimmed it smooth. Then about a third of the way down from the butt - hand-hold end - I cut into it, short cut, about half-way through, on the slant, and smoothed the bark back over the cut. And so back to Dad, emotions mixed. I gave him the butt end, turned out to the side best for me, just in case, and stood there, expectantly. He drew back the switch, brought it around fast to lay it

on, and presto! it broke in two, right at that cut. He looked at the break, then he looked at me; twinkle in the eye told me what I wanted to know. 'Son', he said 'that's all right this time, but next time - Son, there better not be any next time.'

"Well, we got out of that good, the both of us: Dad was a good fella, a hellava good fella!"

(H.W.)

****

AN INTERRUPTED FUNERAL

My old home town of Nelson, N.H. had its share of "characters" who contributed to the folklore of the community. Somebody, sometime, will write a "Folklore History of the Town of --" and whoever does so will have a best seller going for him.

Like all other New England towns there were several non-conformists living there, and while they mind ed their own business, were respected by their families and neighbors and had excellent credit standing in the Keene banks, for some reason or another they never affiliated themselves with the church, so the parson could not officiate at the send-off services when they died. Instead, the town appointed a representative to hold a ceremony at the grave. Noah Hardy enjoyed talking, so he held the job for many years. With his gift of gab he could clothe the soul of almost any sinner so it would get past the Celestial road-block ahead.

On one occasion the deceased was resting quietly beside the open grave; the bereaved family and friends were gathered around the bier, and Squire Hardy was about to begin his oration in defence of the dead transgressor; when glancing towards the road that ran past the burying ground, he saw a large flock of sheep being driven in the direction of his farm.

Now it is one thing to argue over a departing

soul, but quite another to argue the price of healthy bleating lambs. So turing to the assembled mourners, he said hastily: "Ladies and gentlemen, the order of business will be tabled for one hour; meeting adjourned." and he hurried home to do his trading.

(R.P.)

THE POLITE TRAMP

Maria Hardy was a member of the just mentioned family with a reputation for resourcefulness; but to digress for a moment:

Before the days of automobiles and thankless thumbers; when our highways were little better than two ruts bordered by lichened stonewalls, and the world rolled along on carriage wheels, there used to be a large group of men known as "tramps" or "walk-abouts". A professional tramp usually had little or no money, baggage, or much of any idea where he was going. He solicited free meals and a place to sleep with so much assurance and decorum that it would be insulting to call him a beggar. Most of these wayfarers were perfectly harmless, exhibiting beneath their frayed clothing a bearing way above their calling. There were however, some exceptions among the brotherhood, men with very disreputable characters, who had a reputation for molesting women, especially on isolated farms when there were no men folks around.

The Hardys lived a half a mile from the nearest neighbor, and the men of the family were usually some distance away working in the fields or woods. Moreover tramps had the place marked, so other members of the tribe would know that the farm had a friendly dog and a generous handout of excellent food waiting for them - the Hardys were proud of their boast that they had never turned a man away hungry from their door.

On one occasion Maria and her granddaughter were alone on the farm. Along about nine o'clock in the morning, Maria happened to look out of the kitchen window and saw a tramp coming across the lawn. He was pow

erfully built and she thought that he had a particularly brutal face. So turning to the little girl she said "Carrie, you go up in the bedroom over the kitchen and put on your father's heavy boots. When I call, 'Noah, there's a man down here' you start walking around the room and he will think it's your father."

As soon as the tramp knocked, she opened the door a crack and was flabbergasted to hear him ask very politely, "May I trouble you for a wee bit of food?" Carefully closing the door she cried in a shrill voice the prearranged signal, and soon the thump, thump of boots could be heard coming from the room above. This made Maria feel a lot safer, as she filled a plate with left-over meat and potatoes and piece of apple-pie. She carried the food out to the waiting tramp, but she was not prepared for his hearty laugh and good natured comment: "Pardon my unseeming effrontery, but that boot trick is very intriguing. It was with some hesitation that I let my craving for a late breakfast interrupt your domestic duties knowing as I did, that your gentlemen all left some time ago. Having spent the night in yonder ice-house, I was in a position to observe their departure. But for the softness of my bed of sawdust and the delightfully cool surroundings, I doubtless would have arisen in time to greet them." Then, with a flourishing wave of the hand he concluded by adding, "Well, I must be on my way. Please accept the courteous expressions of gratitude from a humble knoght of the highway."

"Land sakes alive," exclaimed Maria, beaming, "you wait a minute," and she got him the rest of the apple pie and a big hunk of comb honey.

(R.P.)

TRADITIONAL RECIPES

APPLE FRENCH TOAST

This recipe was given us by Mrs Jennie LaFrenier of Marlboro, N.H. who says it is exactly the way it has been made in her mother's family for many, many years.

1 egg — 2 tablespoons sugar
1 cup milk — 1 apple, sliced thin
¼ teaspoon salt

Add salt, sugar and milk to slightly beaten egg. Dip the slices of bread into the egg mixture. Place slices of bread on a well greased griddle. Arrange the sliced apple on the bread and spoon some of the mixture over the apple. Press slightly with a fork. Then turn and brown. Serve hot.

PICKLED HERRING(Swedish Style)

One large herring, 1 large onion, 4 black peppers (whole), 4 allspice, ¼ teaspoon sugar, pinch of salt and pepper, small piece of bayleaf, vinegar.
Split herring and remove bones. Cut fish up into cubes and into bowl of white vinegar. Add sugar and spices. Cut onion into small cubes and let stand over night in covered dish. Delicious served with potatoes cooked in their skins, also with hard-boiled egg.

APPLE MUFFINS

From Greenland, N.H. comes this recipe for delicious and easy to make apple crumble muffins. The crumble part is made of one-third cup brown sugar, one-half teaspoon cinnamon, one-third cup broken walnuts.
For the muffins use one-half cup white sugar, three tablespoons shortening, one-third teaspoon salt, two-thirds cup milk, one beaten egg, one cup diced apples, two cups sifted all purpose flour, three teaspoons baking powder. Cream the sugar and shortening. Add and mix the other ingredients. Fill the muffin tins half-full and then sprinkle the crumble mixture on top the muffins. Bake at 400 until done.
A cluster of muffins of this caliber with plenty of grape jelly makes a pleasant accompaniment to the fried potatoes and ham you are having for breakfast.

POTATO DUMPLINGS - KROPPKAKOR (Swedish)

8 potatoes(Medium)
1 egg yolk
1 cup flour
1 tsp salt
¼ lb salt pork
¼ lb smoked ham
4 tbsp chopped onions
Boiling water

Boil potatoes until almost done. Put through ricer. When cold mix well with egg yolk, flour and salt. Cube pork and ham, fry and remove. Saute onions in fat until golden brown, then mix with the meat. On floured board, shape potato, flour mixture in a long roll and cut into 10 sections. Make hole in each and fill with meat, close and round into dumplings. Drop into salted boiling water and cook for 15 minutes. Serve with melted butter.

****

Don't know what happened to that recipe for "Blueberry Grunt" we printed a short while ago, but it certainly was the most bilious-looking concoction to ever come out of an oven in a long while. Try this recipe for Blueberry muffins and forget about the other. Canned

blueberries or frozen ones make a good substitute for fresh berries.

BLUEBERRY MUFFINS

2 cups sifted all purpose flour
½ tsp salt
1/3 cup sugar
1 tsp baking soda
1 egg, beaten
¼ cup white distilled vinegar
¼ cup melted shortening
3/4 cup sweet milk
1 cup blueberries

Sift flour, baking soda, salt and sugar together into mixing bowl. Combine egg with vinegar, milk and shortening. Mix blueberries with ¼ cup flour mixture. Pour liquid ingredients into dry ingredients and stir until flour is just dampened. Add blueberries and stir only enough to distribute through batter. Fill a greased 2-inch muffin pans 2/3 full of batter. Bake at 425 (hot oven) for 25 minutes. Will make 2 dozen 2-inch muffins.

*****

I think most of us have a warm spot in our memories for some special delectable food which nobody could ever bake so well as mother or grandmother. Chances are it was baking soda which made those old time baked goodies so extra light and tender, moist and delicious, and to get them that way every time took real talent, because leavening in those long-ago days was provided by baking soda and sour milk with its variable acidity. Today, there's a new way of using baking soda which produces uniform results. It calls for baking soda and vinegar. Either white or cider vinegar releases the same amount of leavening gas from baking soda.

Martha Lee Anderson
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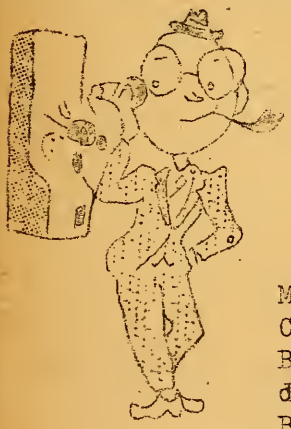

THE TOWN CRIER

MARRIED: October 31, in Greensboro, N. C. Marie Accord and Don Armstrong.
BORN: To Mr & Mrs Karl Goldschmidt, a daughter, Wendy Jane, November 10.
BORN: To Mr & Mrs Stuart Hamilton, a son, Douglas Raymond, November 14.
BORN: To Mr & Mrs Gil Daniels, a daughter, Deborah Shan, December 12.

Joe Perkins, popular caller of the North Shore sends word of a series of 5 special square dances arranged for the benefit of Mary Alley Hospital. The dances are to be held Saturday, January 29, Friday, March 18, and Friday April 29 at Abbot Hall, Marblehead, Mass.

Florida's Third Annual Square and Folk Dance Convention will be held at Miami Beach next

April 29th through May 1st.

Ted Sanella, Folk Dance Editor of NORTHERN JUNKET and well-known caller and leader of Greater Boston, has received his belated "greetings" from the President and is now stationed at Fort Dix, New Jersey. Before leaving for service life Ted had completed arrangements to have his record sales service carried on by his family at 16 Pleasant St. Revere, Mass. Also to have his Friday night folk & Square dance parties to be held as usual. Abe Kanegson will lead the party every first and third Friday; Mary Ann and/or Michael Herman every second Friday, and possibly Red Linnell the fourth Friday of each month. Guest callers and leaders will take over on the fifth Friday night when such event occurs.

Preliminary notices have been received to the effect that the International Festival and Conference of the International Folk Music Council is scheduled for Oslo, Norway June 29th - July 5th, 1955.

The Mobile (Ala) YWCA and the "Mobile Squares" will sponsor the second annual Azalea Trail Square Dance Festival on Friday & Saturday, February 25th & 26th 1955, which will be emceed by Red Warrick. A $1.50 ticket gets a person in to all three events: Friday night, Saturday afternoon and Saturday night. Anyone planning a vacation in the south can do themselves a favor by having it coincide with these dates. General chairman of the festival is Cecil Ward, 9 Lancaster Road, Spring Hill, Alabama.

Dick Cole, Bryant Pond, Maine, is now out of service and doing 4H Club work in West Acton, Mass. Dick recently returned to Bangor, Me. and called for a square dance party which followed a delightful covered dish supper, and gave the people such a good time that plans were immediately made to hold a similar party once a month this winter.

Two interesting publications have arrived on our desk and both are recommended for your approval. "The News" published by the Cumberland County Recreation Council, and edited by Violet Corson, 207 St John St. Portland, Maine, 20¢ per copy, $1.50 per year. "The Frontier' Folk Dance News" (no price nor subscription fee noted) contains news of much interest to dancers of the northern New York State area.

> We heartily recommend to you leaders the Pacific Recreation Service. $2.00 a year will bring you all sorts of information that will make your parties the envy of all. Write to Buford Bush, Box 111, Inverness, California, for complete information.

Al Brundage's Country Barn has recently been sold. The new owner, George Comden of Westport, Conn. plans to continue the weekly Saturday night Square Dances which have long been a tradition of the area. Al will call at the Barn occasionally but plans to devote more of his time conducting Workshops and calling to square dance groups along the Atlantic seaboard. With the rapid growth of the square dance movement throughout the East there is little doubt that he will soon be booked in the various centers of activity.

> ANNOUNCING - FOOT 'N FIDDLE Summer School Aug. 22 - 26, 1955 at beautiful Carrizo Lodge, in Ruidoso, New Mexico. Featuring --- Western Style Instructions & Dancing -- Squares and Rounds. Directed by Leah & Tom Mullen, Ouida & Earl Eberling, Bertha & Manfred Holck. Write Foot 'n Fiddle, 1501 Travis Heights Blvd, Austin, Texas, for further information.

The Bay State Square and Folk Dance Associates, Inc. extends to any square dancer who is interested in more dancing to top callers, a cordial invitation to join the Association. Dues are but One Dollar per year. By the Association policy of allowing members a reduced admission charge to dances and institutes sponsored by

the organization you can save your membership fee by attending only two of the affairs during the year, and Bay State has been offering at least four attractions, each year. Just send a card with your name and address to Claire Carroll, South Easton, Mass., and the notation "Please add to mailing list", and notices will be sent you of coming events throughout the year.

Classes in Basic Folk Dances of Many Lands begins at the YWCA, Boston, Mass. January 25th. Continuing for 16 weeks the classes are taught by Ralph Page, and open to anyone caring to sign up.

Peterboro N.H. Golf Club are holding a series of open square dance parties Saturday nights: January 22; February 26; March 26; and April 30. Ralph Page will call squares and contras and his orchestra will furnish the music. A good time is assured to all attending.

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Sure would like to have

you with us

NEW HAMPSHIRE

FOLK FEDERATION

ONLY $1.00 PER YEAR. ---- WRITE TO Robert Bennett
82 Hall St
Concord, N.H.

2nd Ralph Page Workshop

* For Callers
* Dancers
* Folklorists

SUNDAY, FEBRUARY 6, 1955

at Folk Dance House
108 West 16 St.
New York City-11
Watkins 9-0644

ADVANCE RESERVATIONS NECESSARY.....$3.00

PROGRAM:

2-5 Workshop of contras and squares with Ralph Page

5 Full Course Supper followed by discussion and Yankee folklore with Ralph

6 Party to 8 PM.

A Syllabus containing calls and directions will be offered with the workshop

All reservations must be in by February 3rd.. no later.

Last year's workshop with Ralph Page was so successful, that many have requested a repeat. So this nationally famous person will be here on February 6th for a full day of squares, contras, folklore and music.

RALPH PAGE is a real caller...he's been doing it all his life. His fame has spread to the point where he has given workshops throughout the country. He's been invited back to teach in California for 7 years in a row...quite a record. Everywhere he goes he wins the respect and admiration of the public.

He is reponsible for preserving and spreading interest in the Contro, one of America's finest forms of dancing. He is author of "The Country Dance Book" and has written many articles for magazines. He edits the very worthwhile magazine "Northern Junket".

A master at the art of calling, he is equally known for his wit and his knowledge of New England folklore. He has withstood all kinds of pressures, influences and trends to remain an example of true American square dancing at its best.

Ralph plans to use many of the French-Canadian tunes recorded by Canada's Bob Hill during the workshop.

Yes, Ralph Page calls the second Thursday of the month at Folk Dance House, but this workshop will enable all of us to really benefit from his vast store of knowledge and experience...and for once we'll do all the contras we want!

Here's The Secret!

New England Folk

Festival

April 1&2

Couzens Gym

Tufts College

Medford, Mass.